SAN FRANCISCO ART INSTITUTE SPRING 1971

Evening & Saturday Classes

GENERAL INFORMATION

The College of the San Francisco Art Institute, formerly the California School of Fine Arts, was founded in 1874 and is the oldest art school in the western United States. Since 1926, the college has been located on its own Russian Hill campus, only a few minutes from downtown San Francisco.
An affiliate of the University of California, the Art Institute's College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and Master of Fine Arts degrees.
Programs of the Evening & Saturday School have been designed to meet the requirements of non-professionals, beginning and advanced students and degree candidates. Instructors are selected from the vanguard of creative artists to assure students the opportunity to work with men and women who are masters in their fields. Each faculty member is given freedom to use his own methods of instruction and to express his own concepts to his students. This freedom, which allows students to experience a variety of approaches to art, together with the professional competency of the teachers, encourages the student to develop his own creative abilities and attitudes and provides a unique learning situation for both the beginning and advanced student.

ACADEMIC INFORMATION

CREDIT Academic credit is awarded on the semester unit basis comprising fifteen weeks of instruction. Evening studio courses meet twice a week for 15 weeks for a total of three units per semester. Saturday courses meet either ½-day for 1½ units, or full day for three units.

ELIGIBILITY FOR CREDIT
CREDIT (a) High school graduates or equivalent. (b) Students in good standing from other collegiate institutions.
NO CREDIT Persons enrolling as non-credit students (auditors) in credit courses (except 195.1e, Arts in the Now) must be 18 years of age or over.
NO APPLICATION FOR ADMISSION OR TRANSCRIPT IS REQUIRED unless the student plans to continue his studies toward a degree in the regular college year at the San Francisco Art Institute.

GRADING SYSTEM The Following Grading System is Used: Honors, Pass, No Credit. Honors is the equivalent of A plus; Pass is the equivalent of letter grades from A through C minus; No Credit is the equivalent of D plus through F.
If incomplete work is not made up within the first six weeks of the following semester, a final grade of "NC" is given. A student may drop a course without penalty only during the first four weeks of the semester. Thereafter, the student will receive a "W".

CHANGE OF PROGRAM A student may not exchange one course for another, drop a course or make any other change in his program without first consulting the Registrar and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester. A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive "NC."

VETERANS The San Francisco Art Institute is approved by the Veteran's Administration for study under Public Laws 634, 894, 89-358, and the new G.I. Bill, Public Law 90-77. A veteran enrolling under one of these laws must present his Certificate of Eligibility at the time of registration. Veterans transferring from another institution must file a "Change of Place of Training" form before registration.

FOREIGN STUDENTS The College has been approved by the U.S. Attorney-General for the acceptance of foreign students in accordance with the immigration laws.

GENERAL RULES The College reserves the right to withdraw or change any courses listed and to substitute instructors. The College reserves the privilege of retaining student work for exhibition purposes, and for reproduction and publication. Work so retained may not be removed by the student without proper authorization. Student property not officially retained must be removed from the premises by the close of the last day of classes of the semester or it shall be subject to disposal. Classes are limited in size and must be closed for registration when the maximum enrollment is reached. Information not in this bulletin will be found in the regular College Bulletin.

TUITION AND FEES Tuition—$60.00 per unit payable at time of registration. A late registration fee of $5.00 will be charged to all credit students registering after the close of registration week. A change of program fee of $2.00 will be charged for each program change after the close of registration week. Extra transcript fee $2.00. Personal checks returned unpaid, $2.00. A special fee of $10.00 per course will be charged for all photography, sculpture and ceramics courses.

WITHDRAWALS AND REFUNDS Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the college is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule:
First week of semester—80%
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College.
Any money owing the Institute is due on the day of withdrawal from the College.

UNPAID ACCOUNTS The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

SCHEDULE OF EVENING & SATURDAY COURSES SPRING SEMESTER 1971

A three-unit beginning course meets for one instruction period and one directed studio period per week. Intermediate and advanced courses meet for one instruction period and one period of independent studio or laboratory work per week. For additional units independent studio periods may be scheduled. No student may take a course for fewer or more than the number of units assigned the course.

PAINTING/ DRAWING

Evening courses meet 7:30-10:30 pm

Saturday morning courses meet 8:30-12:00 noon

Saturday afternoon courses meet 12:30-4:00 pm

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
1/61/101.4e DRAWING I, II, III	3	Stiles	Evening	M-Instruction W-Directed Studio Work	113

"In a drawing class observation and giving definition to form are the important concerns, in painting, invention and meaning; the drawing ability attained in studying and practicing makes it possible to concentrate on the principal aspects of painting, drawing having become a faculty like hearing and seeing. I never plan the class curriculum for more than the next class, so that the project will always be based on what the particular class doesn't know or needs practice to really understand, thus the same class varies from one semester to the next. In the case of an advanced painting class there is no sense of a class project; projects are always on an individual basis, always trying to find a way for the next work to grow out of the present, but represent a new aspect. The teacher's task is to help the student find and identify his own urgency and then help him seek the track of a way to project and express that message. I encourage originality, have no hard and fast attitudes about materials, but rather encourage innovation with new materials, and I can almost invariably help students make color more meaningful."

—Knute Stiles

1/51.9s FIGURE DRAWING I, II	1½	Williams	Morning	Saturday	13
1.5s DRAWING I	1½	Williams	Afternoon	Saturday	13

"Working toward an investigation of the five senses—sight, smell, hearing, feeling, taste. Working with those materials that interest the student at the moment. Investigation of two and three dimensional elements, with emphasis on imagination."

—Franklin Williams

PAINTING/DRAWING
CONTINUED

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
1/51.10e DRAWING I, II	3	Titus	Evening	T- Instruction Th-Directed Studio Work	13

"Emphasis in this class will be on working from the figure and still life. Individual expression will be encouraged. Works of other artists will be explored, slides and critiques will be included in the course."
—Rod Titus

1.1e PAINTING-I	3	Valledor	Evening	T-Instruction Th-Directed Studio Work	114

"Emphasis will be directed toward instilling an awareness of the intrinsic qualities of the materials and the concrete aspects of visual order — color as color (space rather than symbol), shape as shape (configuration rather than representation), the unity of the image (form rather than style)."
—Leo Valledor

2.8e PAINTING I	3	Tchakalian	Evening	M-Instruction W-Directed Studio Work	114

"Guided work from the figure and still life. Class critiques. Emphasis on the individual's attitude and idea of Painting."
—Sam Tchakalian

2/52.10s PAINTING I, II	1½	DeFeo	Afternoon	Saturday *	114

**Saturday morning studio period available for independent studio work for 1½ additional units.*

"Only by chancing the ridiculous can I hope for the sublime." (1958)
"Only by presuming the sublime can I expect the ridiculous." (1965)
—Jay DeFeo

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
52/102.16e PAINTING II, III	3	DeFeo	Evening	M-Instruction W-Directed Studio Work	115

(see comment 2/52.10s)

52/102.19e PAINTING II, III	3	Williams	Evening	T-Instruction Th-Independent Studio Work	115

"The class stresses painting and not the medium or subject matter. The student may experiment with any or all subject matter. Emphasis is upon the student's artistic growth and development."

– Franklin Williams

52/102.17s PAINTING II, III	1½	Tchakalian	Afternoon	Saturday* **Saturday morning studio period available for independent studio work for 1½ additional units.*	116

"Guided work from the figure and still life. Class critiques. Emphasis on the individual's attitude and idea of Painting."

–Sam Tchakalian

SCULPTURE/CERAMICS

$10 course fee

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
5/55/105.7e SCULPTURE I, II, III	3	Pickett	Evening	W-Instruction M-Directed Studio Work	102

"Emphasis will be on experimental structures, using plastics."

—Ed Pickett

5/55/105.8s SCULPTURE I, II, III	1½	Pickett	Afternoon	Saturday	102

"For advanced and beginning students, to encompass as comprehensive a range of materials and attitudes as possible."

—Ed Pickett

6/56.3e CERAMICS I, II	3	Rollins	Evening	M-Instruction W-Directed Studio Work	108A
6/56.5s CERAMICS I, II	1½	Rollins	Afternoon	Saturday	108A

"Technics in ceramics, sculpture and wheel-thrown pottery explained."

—Hank Rollins

6/56.6s CERAMICS I, II	1½	Shaw	Morning	Saturday	108A

"Using clay as an extension of your ideas in painting, sculpture, photography. Earthenware clay, low fire glazes, techniques in the wheel, hand building, slip casting and glaze techniques."

— Richard Shaw

PRINTMAKING

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
7/57/107A.8e LITHOGRAPHY I, II, III	3	Gooch	Evening	M-Instruction W-Directed Studio Work	4

"Study in techniques and learning to be your own janitor."
—Gerald Gooch

7/57/107B.9e ~~ETCHING I, II, III~~ OFF-SET -LITHO	3	FRIED ~~(To be announced)~~	Evening	M-Instruction W-Directed Studio Work	2
7/57/107C.11e SILKSCREEN I, II, III	3	Fried	Evening	T-Instruction Th-Directed Studio Work	3

"Techniques and processes of silkscreen (serigraphy); exploring the medium through the individual style of the artist. Critiques and discussions on conceptual ideas through the use of new materials." *Bob Fried*

7/57/107A/B.10s ETCHING AND LITHOGRAPHY I, II, III	1½	Weare	Afternoon	Saturday* **Saturday morning studio period available for independent studio work for 1½ additional units.*	2, 4

"An intaglio course which covers every aspect of printmaking."
—Shane Weare

PHOTOGRAPHY

$10 course fee

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
8A.3e PHOTOGRAPHY I	3	Connor	Evening	T-Instruction Th-Directed Darkroom Wk.	20A 22

"I don't seem to be able to live without making things (bread, clothes, pictures) but I enjoy making photographs best of all, it is a way of pulling the world around me into my own."

—Linda Connor

8B.4e PHOTOGRAPHY I	3	Mitchell	Evening	M-Instruction W-Directed Darkroom Wk	20B 22

"Demonstration and application of techniques."

— James Mitchell

8A.5s PHOTOGRAPHY I	1½	Sokol	Afternoon	Saturday* **Saturday morning darkroom period available for independent work for 1½ additional units.*	20A

"The emphasis is on getting an image that expresses you and your feelings on a visual level. Ways to uncomplicate the camera and make darkroom work as palatable as possible will be included. The instructor recommends that no equipment be specially purchased for the course, rather, wait until the first meeting before springing for that camera you always wanted (or needed).

"The instructor's goal for the course is to get you interested in the personal side of photography and to make photography so interesting and fun that you are caught up forever in its grasp. (The instructor is a Pisces on the cusp of Aries)."

– Steve Sokol

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
58.5e PHOTOGRAPHY II	3	Rogers	Evening	M-Directed Darkroom Wk W-Instruction	22 19A

"Although practical technique will be emphasized in this class, all knowledge of the photographic medium will be applied towards a creative center . . . ultimately expanding and altering the student's consciousness."
—Art Rogers

108.5e PHOTOGRAPHY III	3	Burchard	Evening	M-Instruction W-Independent Darkroom Work	19B 22

"A gestalt study of the intrinsic problems and satisfactions within the medium."
— Jerry Burchard

FILMMAKING

10A.2e FILMMAKING I	3	Lipton	Evening	T-Instruction Th-Directed Workshop	 26

"The teacher will try to help the students find out where they're at with respect to filmmaking, and help them learn the basic things they need to know."
—Leonard Lipton

10A.3s FILMMAKING I	1½	Gunvor Nelson	~~Morning~~ afternoon	Saturday*	26

**Saturday ~~afternoon~~ morning studio period available for independent studio work for 1½ additional units.*

Beginning filmmaking class.

	UNITS	INSTRUCTOR	TIME	DAYS	STUDIO NO.
11B.2e HISTORY OF FILMMAKING	*(Tuition for audit students $60)*	Broughton	Evening	Tuesday	Lecture Hall

"An informal, creative history of cinema focusing on the individual artists and pioneers in the medium rather than on the phenomenology of movies as a whole. Emphasis is on films of the 1950's through the 1970's – from Italian neo-realism up to the expanded cinema of contemporary exploration, both American and European."

—James Broughton

SPECIAL CLASSES

195.1e ARTS IN THE NOW	2 *(Tuition for audit students $60.00)*	McMillan	Evening	Monday	Lecture Hall

"The creative arts of today are examined in relation to their duality, their origin in time and the impact of the latest technology upon them. From surrealism as a spiritual philosophy the sessions lead into studies of animism, Zen and world myths, cave paintings and child art. The course will cover surrealist films, dance, theatre, contemporary poetry, surrealist movement, music, photography, color and technology. Incorporated with this is a study of man's three minds, the alterations of its consciousness through EEG and the impact of drugs, especially as these relate to artistic creativity. Films, slides, guest performers and speakers and field trips."

—David McMillan

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SECOND CLASS